

NOVELLO'S ORIGINAL OCTAVO EDITION.

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# EAST TO WEST

AN ODE

BY

ALGERNON CHARLES SWINBURNE

SET TO MUSIC FOR CHORUS AND ORCHESTRA

BY

CHARLES VILLIERS STANFORD.

(OP. 52.)

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THE PIANOFORTE ARRANGEMENT BY THE COMPOSER.

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NOVELLO, EWER AND CO.

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DEDICATED TO  
THE PRESIDENT AND PEOPLE  
OF  
THE UNITED STATES OF AMERICA.

*January, 1893.*

# EAST TO WEST.

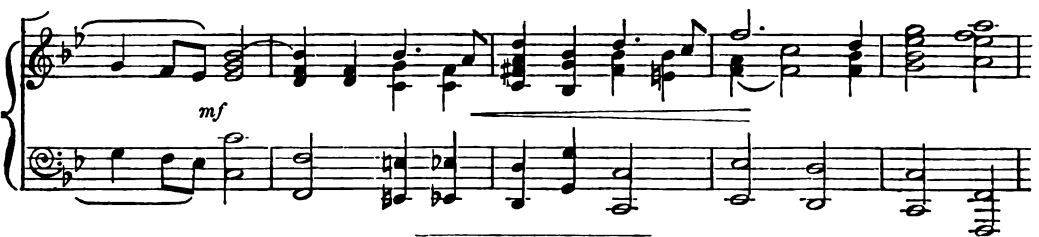
A. C. SWINBURNE.

C. V. STANFORD (Op. 52).

1.

*Con moto maestoso ed assai lento.*

PIANO.  
♩ = 72.



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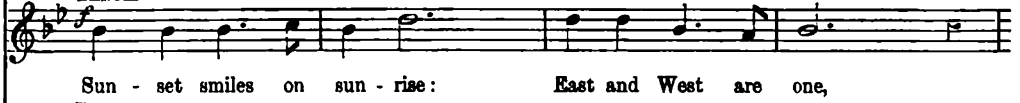
A CHORUS.  
SOPRANO.



ALTO.



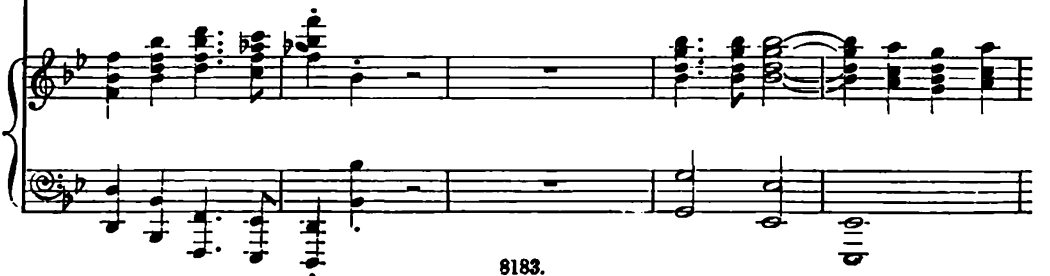
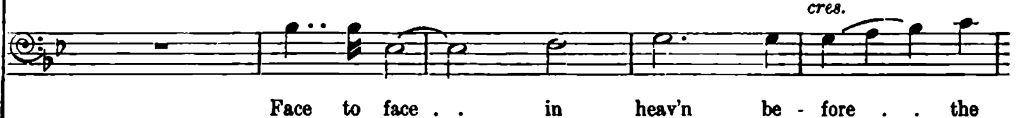
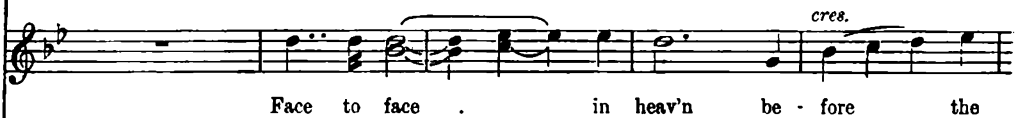
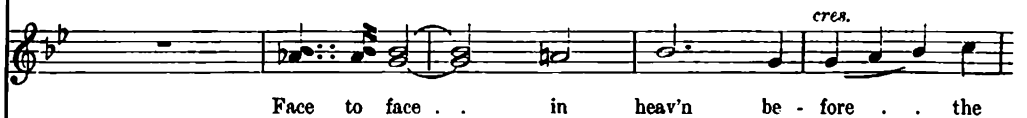
TENOR.



BASS.



A



sov - 'reign sun.

sov - 'reign sun. . . .

sov - 'reign sun. . . . .

sov - 'reign sun. . . .

The first system consists of four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics 'sov - 'reign sun.' are written under the first four vocal staves. The piano accompaniment features a complex, rhythmic pattern with many beamed sixteenth and thirty-second notes.

The second system consists of four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics 'sov - 'reign sun.' are written under the first four vocal staves. The piano accompaniment features a complex, rhythmic pattern with many beamed sixteenth and thirty-second notes.

8183.

*Allegro non troppo e con moto.*

From the springs of the dawn ev-er - last - -

*Allegro non troppo e con moto.*  $\text{♩} = 50$ .

From the springs of the dawn ev-er - last - - ing, from the

From the springs of the dawn, from the

From the springs of the dawn ev-er - last - - ing, from the

- - ing, . . . from the springs of the

springs of the dawn ev - er - last - - - - - ing a glo - ry re -  
 springs of the dawn ev - er - last - - - - - ing a glo - ry re -  
 springs of the dawn ev - er - last - - - - - ing,  
 dawn, of the dawn ev - er - last - - - - - ing,  
 B

- news, re - news . . . and trans - fi - gures the  
 - news, re - news . . . and trans - fi - gures the  
 a glo - ry re - news, re - news and trans - fi - gures the  
 a glo - ry re - news, re - news and trans - fi - gures the  
 8va  
 cres.

west,

west,

west,

west,

*f* *dim.* *fp*

*mp*

From the depths of the sun-set a light as of morn-ing en-kin - -



- - dles the broad sea's breast,  
*mf* From the depths of the sun - set a light as of  
*mf* From the depths of the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "dles the broad sea's breast," followed by "From the depths of the sun - set a light as of" and "From the depths of the". The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand.

a light as of  
 morn - ing en - kin - - - dles the broad sea's breast,  
 sun - set a light as of morn - ing en - kin - - - dles the broad sea's  
 From the depths of the sun - set a

The second system continues the musical score. It includes a common time signature 'C' and a mezzo-forte 'mp' dynamic marking. The vocal parts continue with the lyrics "a light as of", "morn - ing en - kin - - - dles the broad sea's breast,", "sun - set a light as of morn - ing en - kin - - - dles the broad sea's", and "From the depths of the sun - set a". The piano accompaniment continues with a similar texture, featuring a flowing melody and a rhythmic bass line. A 'mf legato.' marking appears in the piano part towards the end of the system.

*cres.*  
morn-ing en - kin - - - dles, en - kin - - - dles, en - kin - -

*mp* *cres.*  
a light as of morn - - ing en - kin - - - dles the

*mf* *cres.*  
breast, a light - - as of morn - - ing en -

*cres.*  
light as of morn-ing en - kin - - - dles, en - kin - - - dles the

*p*  
- - dles the broad sea's breast, from the

*p*  
broad seas's breast, from the

*p*  
- kin - dles the broad sea's breast, from the

*p*  
broad sea's breast, from the

*Sea -*  
*p*

depths . . of the sun - - - - - set

depths . . of the sun - - - - - set

depths . . of the sun - - - - - set

depths . . of the sun - - - - - set

a light as of

a light . . . as of morn - ing en -

*mf* a light, a light . . . en - kin -

*mf* a light, a light . . . en - kin -

*cres.*

morn- ing en - kin - dles the broad sea's

kin - - dles the broad sea's

- - - dles the broad sea's

- - - dles the broad sea's

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "morn- ing en - kin - dles the broad sea's". The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand.

*Più mosso ed animato.*

breast, And the lands . . and the skies . and the

breast,

breast,

breast,

*Più mosso ed animato. ♩ = 63.*

*f*

The second system of the musical score begins with the tempo instruction "Più mosso ed animato." and the lyrics "breast, And the lands . . and the skies . and the". The vocal parts continue with "breast,". The piano accompaniment features a more active melody in the right hand and a supporting bass line in the left hand. The tempo instruction "Più mosso ed animato. ♩ = 63." is repeated, and the piano accompaniment is marked with a forte "f" dynamic.

wa - ters are glad, . . .

And the lands . . . and the skies . . .

And the lands . . . and the skies . . . and the

And the lands . . . and the skies . . . and the

The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line.

and the wa- ters are glad, are glad, are

. . . and the wa- ters are glad, are glad, are

wa - ters are glad, are glad, are glad,

wa - ters are glad, are glad,

8va..... D

The piano accompaniment continues with the same rhythmic pattern, featuring a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. A dynamic marking of *f* (forte) is present.

glad, the lands, the skies, the wa - -

glad, the lands, the skies, the wa - -

are glad, the lands, the skies, the wa - -

are glad, the lands, the skies, the wa - -

*Sea...*

*sf* *f* *sf*

- - - ters are glad, glad, . . . glad of the

- - - ters are 'glad, glad, . . . glad of the

- - - ters are glad, glad, . . . glad of the

- - - ters are glad, glad, . . . glad of the

*Sea...*

*sf* *sf* *sf*

day's . . . . and the night's work done.

day's . . . . and the night's work done.

day's . . . . and the night's work done.

day's . . . . and the night's work done.

*8va*

*dim.*

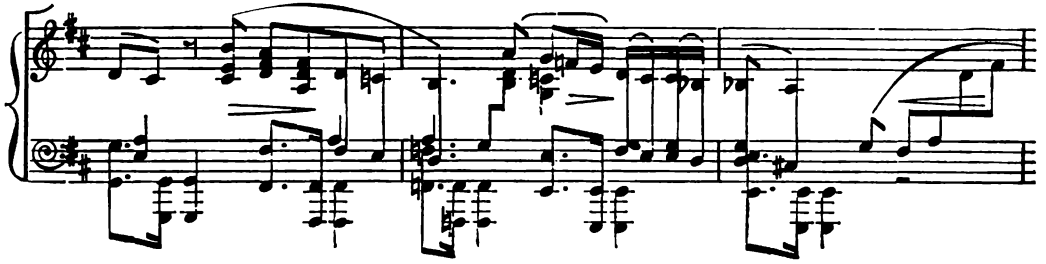
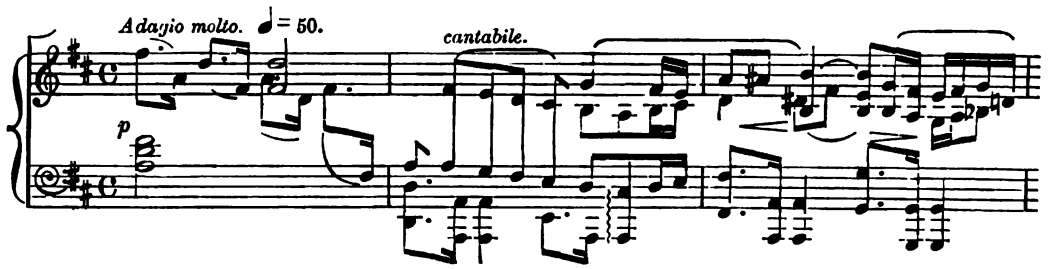
*p*

*p*

*p*

## II.

*Adagio molto.* ♩ = 50. *cantabile.*



CHORUS.  
SOPRANO.  
*mp*

Child of dawn, . . . and re - gent on the world - wide sea,





England smiles . . on Eu-robe, smiles . . on Eu-robe, fair as dawn . .

and free.

*mp*  
Not the wa - ters that gird her are

*mp*  
Not the wa - ters that gird her are

*p*

*G mp*  
Not the wa - ters that gird her are pur - er,

*mp*  
Not the wa - ters that gird her are pur - er,

pur er, nor might - ier the winds that her

pur - er, nor might - ier the winds that her

*G*

nor might-ier the winds that her wa-ters know, not the wa-ters that

nor might-ier the winds that her wa-ters know, not the wa-ters that

wa-ters know, not the wa-ters that

wa-ters know, not the wa-ters that

*cres.* gird her are pur-er, nor might-ier the winds that her wa - -

*cres.* gird her are pur-er, nor might-ier the winds that her wa - -

*cres.* gird her are pur-er, nor might-ier the winds that her wa - ters

*cres.* gird her are pur-er, nor might-ier the winds that her wa - ters

ters know But A - me - ri - ca, daughter and sis - ter of

ters know. But A - me - ri - ca, daughter and sis - ter of

know. But A - me - ri - ca, daughter and sis - ter of

know But A - me - ri - ca, daughter and sis - ter of

*cres.* *f*

England, is prais'd . . of them, far . . as they flow : At - lan - tic re -

England, is prais'd of them, far . . as they flow : At - lan - tic re -

England, is prais'd of them, far . . as they flow :

England, is prais'd . . of them, far as they flow :

*H* *mf*

- sponds to Pa - ci - fic the praise of her  
 - sponds to Pa - ci - fic, At - lan - tic re - sponds to Pa -  
 At - lan - tic re - sponds to Pa -  
*mf* At - lan - tic re - sponds to Pa - ci - fic the

*cres.* days, the praise of her days, At - lan - tic re - sponds to Pa - ci - fic the  
*cres.* - ci - fic the praise of her days, At - lan - tic re - sponds to Pa - ci - fic the  
*cres.* - ci - fic the praise of her days, At - lan - tic re - sponds to Pa - ci - fic the  
*cres.* praise of her days, At - lan - tic re - sponds to Pa - ci - fic the  
*più f* *Sva.* *sf sf sf sf*

praise, the praise of her days that have been and shall

praise, the praise of her days that have been and shall

praise, the praise of her days that have been and shall

praise, the praise of her days that have been and shall

dim.

be, the praise of her

be, the praise of her days, of her

be, her days that have been and shall be, the praise of her

be, the praise of her days that have been and shall be, the praise of her

p

days . . . that have been . . . and shall be,

days . . . that have been . . . and shall be,

days . . . that have been and shall be,

days and shall be,

*delicatissimo.* *pp* *poco rall.*  
of her days that have been and shall be, of her days . . . that have been and shall be.

*pp* *poco rall.*  
of her days that have been and shall be, that have been and shall be.

*pp* *poco rall.*  
of her days that have been and shall be, that have been . . . and shall be.

*pp* *poco rall.*  
of her days that have been and shall be, that have been and shall be.

*poco rall.* *pp*  
*Attacca.*

## III.

*Maestoso ma con moto.*

First system of the musical score. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). They contain whole rests. The fifth staff is the piano accompaniment in bass clef, also with a key signature of three sharps and common time. It begins with a whole rest, followed by a half note G#4, a quarter note F#4, and a half note E4. Above the piano staff, the tempo marking *Maestoso ma con moto.* and the tempo number 108 are written. The lyrics "So from Eng-land" are written above the piano staff, aligned with the notes.

Second system of the musical score. It consists of five staves. The first four staves are vocal parts in treble clef with a key signature of three sharps and common time. They contain the lyrics "So from Eng-land west-ward let the", "So from Eng-land west-ward let the watch-word fly, . . .", "So from Eng-land west-ward let the watch-word fly, . . . .", and "west-ward let the watchword fly, . . . .". The fifth staff is the piano accompaniment in bass clef with a key signature of three sharps and common time. It contains the lyrics "So from Eng-land west-ward let the watch-word fly, . . . .". The piano accompaniment features a series of chords and single notes, with a forte dynamic marking (f) at the beginning of the system.



watch-word fly, . . . So for Eng - land east - ward let the

. . . So for Eng-land

The first system of the musical score consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), and the bottom staff is for piano accompaniment. The key signature is G major (one sharp). The vocal parts have lyrics: "watch-word fly, . . . So for Eng - land east - ward let the" and ". . . So for Eng-land". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

seas re - ply; .

east - ward let the seas re - ply; . . .

So for Eng-land east - ward let the seas re - ply; . .

So for Eng-land east-ward let the seas re - ply; . .

The second system of the musical score continues the vocal and piano parts. It consists of five staves. The vocal parts have lyrics: "seas re - ply; .", "east - ward let the seas re - ply; . . .", "So for Eng-land east - ward let the seas re - ply; . .", and "So for Eng-land east-ward let the seas re - ply; . .". The piano accompaniment includes a *dim.* (diminuendo) marking. The key signature remains G major.

K

So from Eng - land

So from Eng - land

So from Eng - land west - ward

So from Eng - land west - ward

K

west - ward let the watch - word fly,

west - ward let the watch - word fly,

let the watch - word fly, . .

let the watch - word fly, . .

So for Eng - land east - ward let the

So for Eng - land east - ward let the

So for Eng - land east - ward

So for Eng - land east - ward

The piano accompaniment consists of a right-hand melody with chords and a left-hand bass line with triplets.

seas re - ply,

seas re - ply,

let the seas re ply,

let the seas re - ply,

The piano accompaniment continues with a right-hand melody and a left-hand bass line, including triplets and a forte (*f*) section.

The image displays a page from a musical score for the song "The Sea" (Die See) by Franz Schubert. The score is written for voice and piano. The top four staves are vocal parts, each with the lyrics "seas re - - ply;". The bottom two staves are piano accompaniment. The tempo is marked "Allegro moderato." and the time signature is 9/8. The key signature has two flats (B-flat and E-flat). The piano part features a prominent bass line with eighth notes and a melody in the right hand. The lyrics are in German, and the music is in a romantic style.

seas re - - ply;

seas re - - ply;

seas re - - ply;

seas re - - ply;

8va... *f* *Allegro moderato.*  $\text{♩} = 80.$  *f*



First system of a musical score. It consists of five staves. The top four staves are treble clefs with a key signature of two flats (B-flat and E-flat) and contain whole rests. The fifth staff is a grand staff (treble and bass clefs) with a key signature of two flats. It contains a complex melodic line in the treble with many beamed sixteenth and thirty-second notes, and a bass line with eighth and quarter notes.



Second system of a musical score. It consists of five staves. The top four staves are treble clefs with a key signature of two flats and contain whole rests. The fifth staff is a grand staff with a key signature of two flats. The treble part features a dense texture of chords and arpeggiated figures. The bass part has a steady eighth-note accompaniment. The word *cres.* is written above the bass staff.

*mf*

Praise, hon-our, and love . . .

*f* *p*

. . . ev - er - last - ing be sent on the wind's wings, westward and east,

*mf*

Praise, honour, and love . . . ev - er - last - ing be sent on the wind's wings,

praise, honour, and love be sent on the wind's wings,

*L mf*

Praise, honour, and love . . . ev - er - last - ing be

*mf*

Praise, honour, and love . . . ev - er - last - ing be

westward and east, . . . . . hon-our, and love . . . be

westward and east, . . . . . honour, and love, . . . . .

*crex. mf*

sent on the wind's wings, westward and east, . . . That the pride . .

sent on the wind's wings, westward and east, . . . That the pride . .

sent on the wind's wings, westward and east, . . . That the pride . .

be sent on the wind's wings, . . . That the pride . .

*f*

. . of the past and the pride . . of the fu - ture may *mf*

. . of the past and the pride . . of the fu - ture

. . of the past and the pride . . of the fu - ture

. . of the past and the pride . . of the fu - ture

*mf*



min - - - gle as friends,

may min - - - gle as

may

may

friends,

may min - - - gle as

min - - - gle, may min - - - gle as

min-gle as friends at feast, may min-gle as friends at

may min-gle as friends at feast, at

friends, may min-gle as friends at feast, at

friends, may min-gle as friends at feast, at

*f* *staccato.*

*mf* *M*  
feast, may min - - gle as friends, min - - gle as friends,

*mf*  
feast, may min - - gle as friends, min - - gle as friends,

*mf*  
feast, min-gle as friends, min -

*mf*  
feast, may . . min-gle as friends, . . min-gle as friends, min -

*M*  
*mf*

min-gle as friends at feast, . . . Praise, .

min-gle as friends at feast, . . .

- - gle as friends at feast,

- - gle as friends at feast, . . .

*cres.*

. . and love ev - er - last - - -

Love . . . ev - er -

*f*

Praise, hon-our, and love . . ev - er - last - ing be sent on the wind's wings, 8va

ing, praise, hon-our, and love . . ev - er - last - ing be

last - ing, praise, hon-our, and love . . ev - er - last - ing be

Love . . . . . ev - er -

westward and east, Love . . . . . ev - er -

*Sua*

sent on the wind's wings, west-ward and east, . . .

sent on the wind's wings, west-ward and east, . . .

last . . . . . ing,

last . . . . . ing,

*N* *mf* That the pride . . of the past *cres.* and the pride . . of the

*mf* That the pride . . of the past *cres.* and the pride . . of the

*mf* That the pride . . of the past *cres.* and the pride . . of the

*mf* That the pride . . of the past *cres.* and the pride . . of the

*N* *mf*

*cres.* fu - ture may min - gle, may min - gle

*cres.* fu - ture may min - gle, may min - gle

*cres.* fu - ture may min - gle, may min - gle

*cres.* fu - ture may min - gle, may min - gle

*cres.*

*Assai lento e maestoso (come al 1mo).*

as friends . . . . . at feast,

as friends . . . . . at feast,

as friends . . . . . at feast,

as friends . . . . . at feast,

$\text{♩} = 72.$

*Assai lento e maestoso (come al 1mo).*

*sf sf sf sf*

And the sons of the lords of the world-wide seas . . .

And the sons of the lords of the world-wide seas . . .

And the sons of the lords of the world-wide seas .

And the sons of the lords of the world-wide seas . . .

8va.....

*ff*

be one, be one, be one, . . . be one till the world's life

be one, be one, be one, . . . be one till the world's life

be one, be one, be one, . . . be one till the world's life

be one, be one, be one, . . . be one till the world's life

die,

die,

die,

die,

*f*

*Sva*

till the world's life die.

till the world's life die.

till the world's life die.

till the world's life die.

*f*

*Sva*



# THE CATHEDRAL PRAYER BOOK

BEING THE  
BOOK OF COMMON PRAYER  
WITH THE MUSIC NECESSARY FOR THE USE OF CHOIRS  
TOGETHER WITH THE  
CANTICLES AND PSALTER  
POINTED FOR CHANTING

EDITED BY

SIR JOHN STAINER, M.A., Mus. Doc., OXON.

(Professor of Music in the University of Oxford)

AND

THE REV. WILLIAM RUSSELL, M.A., Mus. BAC., OXON.

(Succentor of St. Paul's Cathedral).

## EXTRACT FROM EDITORS' PREFACE.

THE inconvenience and costliness of the number of separate Books usually requisite for the members of a Choir, in the performance of an ordinary Choral Service, have long pointed to the desirableness of a manual which should, as far as possible, unite under one cover all that is necessary for the choral rendering of, at least, those portions of the Church's Services which are less liable to variation.

The Music of the Versicles and Responses—Festal as well as Ferial—a Psalter and Canticles pointed for chanting, are almost indispensable for the careful and accurate rendering of a Choral Service. And yet, hitherto, it has been scarcely possible to procure these, unless in separate numbers; involving not only much additional expense, but also the disadvantage arising from the continual shifting of books during Service time, which is such a hindrance to a devout participation in Divine Worship.

To remedy these evils, and to assist in promoting, as it is hoped, a more careful and reverend performance of the Divine Offices, the Cathedral Prayer Book has been compiled.

The Editors are fully aware that they are not the first to make an effort in this direction. But they believe that several circumstances have tended to favour their attempt, and ensure its success, which have been wanting in other instances.

This manual provides not only for the daily Morning and Evening Prayer, and the choral celebration of the Holy Communion, in all its completeness, but also for the whole of the occasional Offices contained in the Book of Common Prayer. A special feature of it, moreover, is that it includes an Appendix, in which are contained not only Tallis's Festival Responses and Litany, but a great deal of other additional and miscellaneous matter which it is conjectured will add greatly to its usefulness and value.

The Versicles and Responses throughout the Book (exclusive of the Appendix) and the Litany are from the arrangement used in St. Paul's Cathedral (Stainer and Martin, founded on Goss). They follow Merbecke, although with one or two slight variations which have become traditional in the Cathedral of the Metropolis, and, more recently, in many other Churches.

The Music to the Order for the Administration of the Holy Communion follows the Edition of Merbecke given in "A Choir Book of the Office of Holy Communion" (Stainer), and published some years since. The Order for the Burial of the Dead has also been arranged from Merbecke by the same Editor.

The pointing of the Psalms and Canticles is after that known as the Cathedral Psalter, edited by the Rev. S. Flood-Jones, the late Mr. James Tule, Dr. Troutbeck, Sir John Stainer, and Mr. Joseph Barnby.

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LONDON & NEW YORK: NOVELLO, EWER AND CO.

# PROGRESSIVE STUDIES

## FOR THE PIANOFORTE

EDITED, ARRANGED IN GROUPS, AND THE FINGERING REVISED AND SUPPLEMENTED

BY

FRANKLIN TAYLOR.

THIS Collection of Studies is intended to illustrate the various elements of a complete course of pianoforte *technique*, and to provide students with the means of attacking and overcoming the different special difficulties which have to be encountered. With this view, the Studies have been arranged in groups, those in each group being placed in progressive order, and having reference to some one particular difficulty. The greater part of the Studies themselves have been selected from the standard works of the most eminent Study-writers, and with these are included numerous others, which, though of equally great practical utility, have hitherto been less generally accessible.

1. FIVE-FINGER STUDIES .. ..	Part 1*	28. SHAKES .. ..	Part 1*
2. " " .. ..	" 2*	29. " .. ..	" 2*
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